

RECORD MIRROR

Largest selling colour pop weekly newspaper
6d. No. 425. Every Thursday. Week ending
May 3, 1969.

Hollies and Dylan — will their fans take it?

NO point arguing about it—Bob Dylan is likely to top the album charts with his latest LP "Nashville Skyline" . . . and deservedly so. But so are the Hollies with their controversial but great "Hollies Sing Dylan" album, which contains twelve tracks of highly personalised versions of Dylan songs.

The Hollies dig Dylan. Dylan has been known to approve "alternative" versions of his songs which have hit the world charts—Manfred Mann's "Mighty Quinn", to name but one. But Dylan addicts are notoriously slow to accept treatments from other artistes . . . and therein lies the controversy.

The proof will lie in the sales of "Hollies Sing Dylan". For Hollies' fans have a say, too — and this is surely the best



RM pic



album yet by one of the most consistent outfits in the business. Their "Best Of The Hollies" album sold more than 100,000 copies . . .

Let's look at this new one. "Hollies Sing Dylan". — When Your Ship Comes In; I'll Be Your Baby Tonight; I Want You; Wheels On Fire; I Shall Be Released; Blowin' In The Wind; Quit Your Low Down Ways; Just Like A Woman; Times They Are A-Changin'; All I Really Want To Do; My Back Pages; Mighty Quinn (Parlophone PMC 7078).

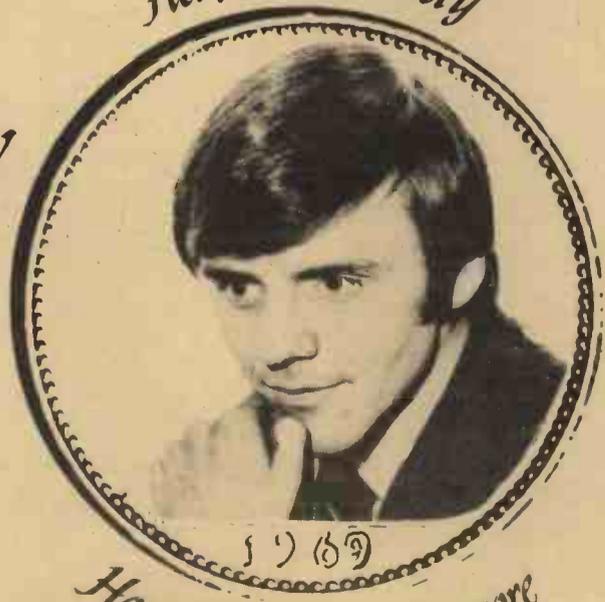
First track: Very clear lyric-sounding and it's much happier than Dylan's version with banjo chugging along behind. On "I'll Be Your Baby",

harmonica lead in on Allan getting a nice country feel to it, and one of the boys' own favourites, developed well on a building power. "I Want You" is a strong example of how they are making Dylan really acceptable to Hollies' fans, but the imagery here does not come across so strongly.

"Wheels On Fire" is a nice atmospheric treatment of the song — sort of Auger-Driscoll without the psychedelic complexities — and a first-rate production by group vocal. "I Shall Be Released" was done by several artistes, but the Hollies do it beautifully . . . a really sincere per-

CONTINUED ON PAGE THREE

Miss Sandie Shaw Introduces Heathmore



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HOLLY—why was a track left off 'GIANT' L.P.?



BUDDY HOLLY—a reader tells of an unreleased track, and how some "Giant" songs once sounded better than they do now. Also, Buddy's "Love Is Strange" enters the American hot hundred this week...

THE new Buddy Holly album "Giant" contains only ten tracks, seven new tracks and three, which although they have been released before, have now had some additional backing dubbed on. There is however one other track of Buddy's which is not included on this album. I have heard this number "I'm A Lonely Boy" and cannot understand why it is not on this LP. In MCA's publicity on this LP they say "the end of a legend", which could well be right. But, I don't agree with them, or maybe Norman Petty, Buddy's former manager, holding back one or maybe more of Buddy's songs, when it could have been included on this album. I cannot see this particular song being a hit if released at some future date, but perhaps that is the intention. But to state that "Giant" represents the last of Buddy's material is not playing fair with the many loyal fans.

I would also like to add that when I heard the five songs played on tape at Mrs. Holly's house I preferred them to the way they have come out on the album. The day after I left Mrs. Holly's I visited Norman Petty in Clovis, New Mexico. At his recording studios he played me the tracks with the new backing and he agreed with me that the songs sounded better accompanied only by Buddy's guitar — a view also shared by Buddy's mum. — Dan Davies, 93 Score Lane, Childwall, Liverpool, L16 5ED.

4-YEAR OLD FAN

I WAS very interested in Mrs. Joy Bryant's letter (April 12) about Engel. How true this is of him. I took my four-year-old daughter Nicola to his show in Bournemouth. I asked the manager for permission for my daughter and Engel to meet, but this was refused. However, when Engel saw Nicola backstage in the afternoon he gave her a kiss

and cuddle and allowed me to take a photo of her sitting on his lap. At the end of the show she went on stage in front of all the screaming girls. He once again kissed her goodnight and showed concern about her safety, watching her return to me. I hope you will publish this if only to prove Engelbert has as much time for one of his youngest fan club members as he does for lovely blondes. A truly great artiste. — Joan Green, 10 King Edward Avenue, Shirley, Southampton, Hants.



ENGELBERT with four-year-old Nicola Green, one of his newest and youngest fans.

'PROGRESSIVE UNDERGROUND' MENAGERIE

FOUR Lancashire lads, from the depths of Rowtenstall to be exact, have joined forces with fellow north-countryman, Chas Chandler, and hope that this combination may give them a well-deserved chart success. "We're all from the north and proud of it too!" 22-year-old John Medley exuberantly informed me, when we met. "I think northerners are very honest and friendly, there's nothing false about them."

Obviously a quality that is very desirable in a business where constructive criticism and help is important. Glass Menagerie obviously appreciate the way in which Chas Chandler advised them and handles their recording interests:

"We had lots of ideas for recording," explained 24-year-old lead guitarist Al Kendall, "We went down into the studios and set up all our equipment."

"Yes," laughed bass guitarist John, recalling the occasion. "We felt highly confident, but we took one look at the control panel and stood there going red round the ears! We just didn't know where to start. The next thing we knew Chas had wandered in and he began to advise and help us."

"Chas was really tremendous," added 22-year-old drummer Bill Atkinson. "He knew exactly how to get the sound that was needed. He even pointed out the exact spot where I should hit the cymbal or drum. Jimi Hendrix came into the studio while we were recording and he was really taken aback by all the people there. He was really nice. He came and shook hands with us, then quietly disappeared."

Chas Chandler himself can best take up the story at this point: "Glass Menagerie are managed by John Gunnell and his Organisation and John asked me if I would be interested in producing the group," he told me in a phone call. "I said 'Yeh' because you get a bit sick of doing nothing. I went down to see Glass Menagerie on a gig and I liked them."

"One day when they were recording in the studios I sat by for about an hour and saw they were getting nowhere, so I helped out. They had a good few ideas about what they wanted to do, but they didn't know how to put it down."

Glass Menagerie's latest release "Have You Forgotten Who You Are?" (Polydor) was the result of these recording sessions, as well as an album which is due for release in six weeks' time. All the compositions are original numbers written by 20-year-old group organist and vocalist Lou Stonebridge, who also



composed "Have You Forgotten Who You Are?"

"It doesn't worry me that I have the added responsibility of having written the numbers," Lou told me. "Music is my whole life and I don't find it difficult to write. Al also writes some material with me. We've changed our style lately, because the group has changed."

Until September, Glass Menagerie consisted of five members. When their organist left, Lou took over on organ as well as vocals, and although he has only been playing Hammond for three months, his musical ability has already been highly praised.

Glass Menagerie now describe their musical style as "underground progressive, a sort of Procul Harum type group."

"If this record goes," Lou told me, "our management will be watching very closely to make sure that we don't make the same mistake that Harum made with their follow-up."

Glass Menagerie are a hard-working dedicated group who have only missed a gig when they were

stuck in a snow drift on the way to Birmingham.

"It's very important to get to bookings in good time," said Lou. "That's why we're particularly proud of our roadies Jeff and Bob, we must give them a mention, they work very hard!"

Glass Menagerie have recently acquired a house in Tulse Hill, which they share with Jeff and Bob. In their spare time they can be found locked away in their own rooms pursuing their hobbies. Bill was once an engineer and continues this interest by building model cars, which he sends down the garden path for trigger-happy John to shoot at!

Al is the great organiser of the group and is responsible for waking them up in the mornings — that is if the neighbour's dog hasn't achieved this object first!

All of Glass Menagerie claim to be excellent cooks, and before we parted they offered a kind invitation to join them for a steak meal. Perhaps it will be a celebration dinner to mark the chart entry of "Have You Forgotten Who You Are?"

VALERIE MABBS

An all star charity football match will take place on Friday, May 9, at the East London Stadium, Mile End. The sporting and show biz "Top Ten XI" will play the unbeaten Cannons F.C. The "Top Ten XI" will be chosen from engagements permitting, Leapy Lee, Andy Fairweather - Low, Alan Price, Dave Dee, David

Hamilton, Brian Marshall, Barry Mason, Ed "Stewpot" Stewart, Brian Poole, David Symonds, Norman Rossington, Mike D'Abo, Johnny Moran, Bobby Smith (ex-England and Spurs), Dick Richardson (ex European boxing champ.), Kevin O'Shea, and Don Partridge. Many other stars have promised to appear. The kick-off will be at 7.45.

TWANG THANG

AT last guitarist Duane Eddy was allowed to show his versatility to a British audience. The occasion was his concert at the Queen Elizabeth Hall, London on April 19. For two hours Duane, with capable assistance from the Quotations and an orchestra, had the audience "eatix out of his hand". His repertoire was magnificent, featuring his immortal hits, "Peter Gunn", "Shazam", "Rebel Rouser" and many more, plus hits from the movie world — "Born Free", "High Noon", "Pepe" and "Because They're Young", and the jazzy "3.30 Blues", a superb "Blueberry Hill", the evergreen

"Shenandoah" and the Lovin' Spoonful's "Daydream". Highlight of the concert was Duane's solo featuring Paranini's "The Story of Three Loves", the Irish classic "Danny Boy" and Duane's own composition "Along Came Linda". This spot alone was worth a television showing.

Duane deservedly received two stage recalls and finally left the auditorium to a thunderous standing ovation. Not even the publicised stars Clapton or Hendrix would have dared to follow the undisputed King of Twang. — Alan White, 17 Hawthorne Crescent, Caddington, Luton, Beds.

MORE NEW MATERIAL

WHAT have "Badge", "No-where to Run", "Crosstown Traffic", and "Behind A Painted Smile" in common? Well they are all tracks off previously released LPs, and in my opinion, with the present high price of singles, record buyers should at least be presented with new material. I'd be interested to hear what other readers think on this subject — Collin Fenn, 35 Bradgate, Cuffley, Herts.

GYPSY BOYS

I recently saw a group called Gypsy when they appeared at the Klooks Kleeek with Led Zeppelin. I thought they were terrific and I hope you might be able to tell me something about them. — Sue Avory, Delorme Street, Hammersmith W.6.

VAL: Gypsy are a new group who have recently been signed up by the Marquee-Martin Agency. The line up is Robin Pizer, age 19, on guitar, recorder and vocals; Rod Read, age 21, on guitar and vocals; John Knapp, age 21, on piano and vocals; David McCarthy, age 20, on bass and vocals; "Moth", age 17, on drums, tenor sax and vocals.

All the boys come from Leicester and have acquired many fans since they arrived in London, including Led Zeppelin and Family — and obviously yourself Sue! Look out for the first LP from Gypsy, due out shortly. All the material incidentally is written by the group.

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I DON'T WANT TO BE AROUND PEOPLE WHO HAVE NERVOUS BREAKDOWNS, TAKE DRUGS AND ALL THAT RUBBISH—

SEE Mary Hopkin on stage and she comes across as confident, highly proficient, with a clear, rather cool voice. Meet her in the flesh and she turns out to be quiet, shy, not particularly confident — in fact, altogether prettier and more feminine than the public Hopkin. On May 3 she will be 19 and will be celebrating a year in show business (she first appeared on Opportunity Knocks last year, May 4, Twiggy saw her, told Paul McCartney about her, and the result was *Those Were The Days* and now Paul's own composition *Goodbye*).

In that year Mary has been pretty steadily on the go but a few days ago she managed a short holiday with her mother and sister at a health farm. "I went there for a rest, really. Not much food, and no alcohol — well, I'm not mad about it anyway."

How has her health stood up to the knocking of opportunity and the odd world of Apple? "Oh, it hasn't been hard. Things have just happened to me and I didn't have any particular expectations about what show business would be. I'm getting used to talking about myself in interviews, don't mind them so long as I'm not asked stupid questions. Hate things about what make-up I wear. Not really interested in that sort of thing."

Mary Hopkin tells R.M.'s David Griffiths

"I just say what I feel — nobody at Apple tries to tell me what sort of image to try to create. I think people eventually give you an image which is more or less you. But I'm a bit shy of expressing myself through speech. For one thing, I hate being misquoted."

What about the touring life? "Before I went on tour I wasn't looking forward to it but it turned out to be the opposite. Some nights were really happy. But music is the most important thing to me and I can't act to a song and sing it exactly the same every night. All audiences are different and I respond to them. In some theatres you can't get a feeling of the audience, can't hear the applause because in a big theatre the sound tends to go up. Then I think I'm not doing too well and am surprised when I come off and am told it was perfectly all right."



MARY HOPKIN — "I hate being misquoted."

What kind of songs do you like? "I prefer folk. I can't sing pop. Most of them are meaningless, just written to be commercial and make money. Of course, there are exceptions, such as *Goodbye* which I first heard when Paul sang it to me. He did the same with *Those Were The Days*. It's wonderful to be recorded by somebody who sings himself and obviously the songs and whose approach is not that different from the way I try to sing them. Among my favourite singers are Joan Baez and Judy Collins."

In her first show-bizz year Mary has seen little of her parents but she lives, in a London flat, with her sister who handles her fan club. "When I'm not working I laze around most of the time. I'm determined not to get involved in the show business world more than I must. I'm not terribly ambitious. If I had a record out that was a real flop I might be a bit disappointed but not much — it's not important enough. It's bad for music when people dish it out just to make money. And I don't want to be around people who have nervous breakdowns, take drugs and all that rubbish."

DAVID GRIFFITHS

CONTINUED FROM PAGE ONE

formance all the way, with crisp bass and drums. and "Blowin' In The Wind" really is, in terms of production, the best one on this side — very full, with big orchestra.

Side two opens with a pleasant swinging Gospel sort of thing, not outstanding, but still good enough. And we're into a run of things done well by other people, in terms of both hits and productions. "Just Like A Woman" has Allan Clarke in fine form, and a really strong song. Excellent harmonies. "Times They Are . . ." is a disappointment in some ways, yet

again it is a fine song. "All I Really Want To Do", like "My Back Pages", were hits for the Byrds. First one is rather more like an ordinary Hollies, if there be such a thing, but "Back Pages" is lively . . . a Dylan turning-point song. Finally: "Mighty Quinn", a real curtain-closer, with Tony Hicks doing great banjo work and a wondrous swing to it.

A fine album. Will the Hollies' fans like the boys singing only Dylan? Sure they will. I mean, sure WE do! And four of these songs will be featured in the Hollies' sensational BBC 2 forty-minute colour spectacular this Saturday, May 3. Look in. It's an eye-opener. I know 'cos I was there when it was filmed.—P.J.

U.S. CHARTBUSTERS



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'JIMMY WEBB IS A COUNTRY BOY'

Glen Campbell tells R.M.'s Lon Goddard

"JIMMY WEBB," explained smooth voiced Glen Campbell, somewhere south of Wichita, but still on the line, "is a likeable easy going country boy. One of the nicest fellows I've ever met, Jimmy has a power of very deep understanding. He cares about people, not politics and what happens between people is extremely important to him in his writing."

On the set of his new film, "Norwood", produced by Elvis Presley film producer Hal Wallis, Glen took time out from the 6 a.m. doings to slip a phone call into RM. Was there any kind of link between the train of Webb compositions? There seemed to be an element of sadness in all of them...

"Jimmy had a girl friend who meant an awful lot to him. I think at one time, they had to split up and he went off to Wichita to work on the telephone lines. He wrote 'Wichita Lineman' about her and how much he missed her while he was there. Some people never notice a town. To Jimmy, each town is different and he relates to each differently. He wrote 'By The Time I Get To Phoenix' while reminiscing and thinking about the time when he'd return to the Arizona town where she was staying. 'MacArthur Park' was written for her and I'm sure my new single 'Galveston' was as well."

So we see that most Webb hits have titles of cities or places and that Jim uses these changes of environment to reflect differently on his feelings toward someone.

GUITAR TOTING

With a little reflection on my part, I recalled the first time I'd seen Glen was on an old U.S. pop series called "Shindig" wherein he was asked to play the fancy guitar run from the Rooftop Singers' "Walk Right In". His nimble fingerwork led me to believe that he had a touch of the old Folk Music syndrome.

"Yes, I remember that. I've done a lot of toting the guitar around. Most of the time I was involved with being a session man and doing the occasional T.V. spot. No more sessions for me, though. I made a new year's resolution last year, telling myself that I'd done my last session as an anonymous musician. The time has finally come when I can rest on my own name."

Glen isn't that well known as a guitarist in Britain, but I can vouch for his flare as a picker.

"I suppose the 'Norwood' film has a related theme since I play a guy who bums around with a guitar; a sort of musical, yet not quite. At least I'M better prepared for this one as I wasn't in love with my acting in the first picture. I failed to catch the rushes and found that how you think you're going to look and how you actually appear on the screen are two vastly different things. The lesson also gave me some stage insight that became very valuable toward my current U.S. television series (The Glen Campbell Goodtime Hour on C.B.S. television, which is receiving excellent ratings and could well be shown in Britain if the right amount of demand is shown)."

GUEST APPEARANCE

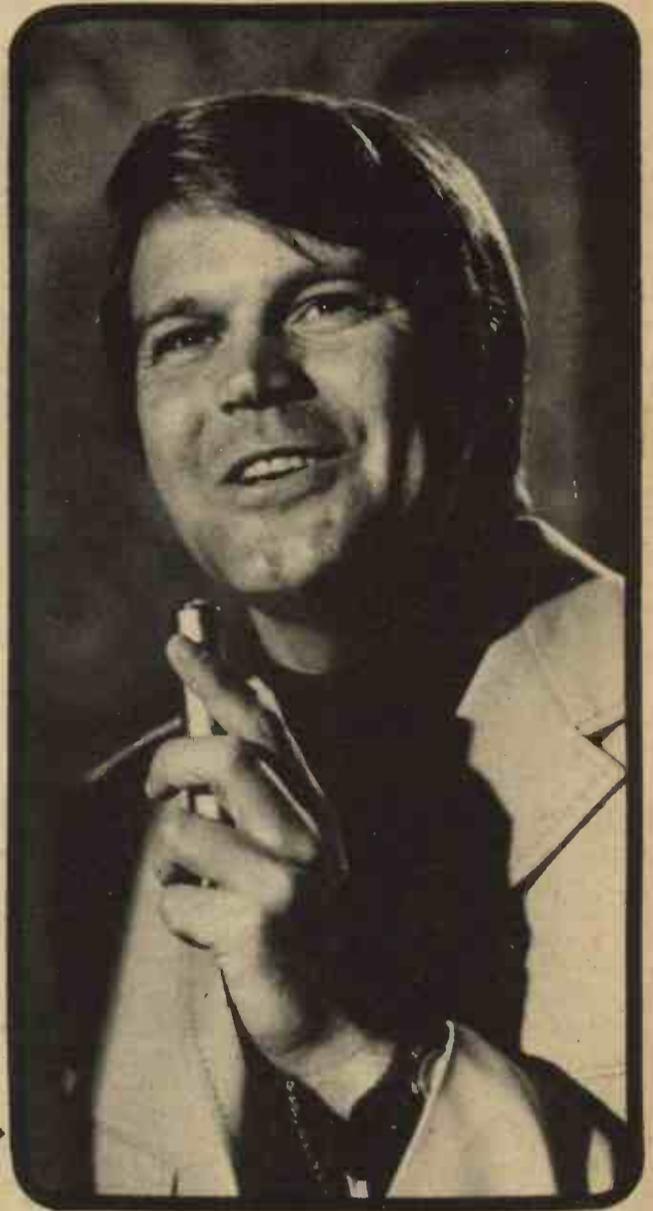
An earnest admirer of Britain's Tom Jones, Glen remarked he'd been trying to arrange a switch guest appearance between his and the Tom Jones Show.

"I admire; among others, Ray Charles, Bill Medley, The Four Freshmen, The Beatles, Barbra Streisand, and Aretha—but most of all, Tom Jones. I like soul that doesn't include screaming. I guess it's what you'd term hurt soul. Tom is a power singer and definitely not run of the mill.

"He puts real heart into what he sings and his style seems to indicate he'll be around for just as long as he wants to be. Otis had soul, a talent for writing and good stage appeal, but not the voice to carry it off; Tom does. People have asked me if I'd consider singing a song that required real power and soul. I've done Tom's 'Delilah' on my show and if a good solid number in that vein came up, I'd take a stab at recording it."

Glen's been doing night clubs since he was fourteen and it looks as if he's stabbed home in combination with Jim Webb. His versions of "Wichita Lineman" and "By The Time I Get To Phoenix" both marched to the upper reaches of the British and American top fifty charts, while the new single "Galveston" (released in Britain on Ember Records) lies at number one in the U.S. country charts and well in the American top fifty. Many credits to the little town in Arkansas from whence he came.

GLEN CAMPBELL
— his first U.S. hit was in 1961 with 'Turn Around, Look At Me' on Capitol. (RM pic.)



Andy Fairweather-Low —competition winners!



ANDY — "I need a new sweater" said one reader

"PICKING a winner" as many losers will testify is always a difficult task! And it's even more difficult when the prize in store is a much sought after jumper belonging to Andy Fairweather-Low.

But after sorting through entry after entry we've finally come to a decision, and one lucky RM reader will be receiving the jumper (together with a personally signed photo of Andy) in the next few days.

Also for the two lucky runners-up (and it really was a hard task to pick them) there's an autographed copy of Amen Corner's magnificent album "Round Amen Corner" (Decca). So all you knowledgeable Amen Corner fans stand by for the answers to our quiz:

- (1) At the closing date of our competition Andy owned a Marcos sports car (For the record he's now the proud owner of a Shelby GT 500).
- (2) Mike Smith is the only member of

- Amen Corner who was not born a Welshman.
- (3) Organist Derek Weaver's nickname is "Blue".
- (4) The group's highest chart entry prior to "(If Paradise Is) Half As Nice" is Jack Fishman. (which reached number 3 in RM's chart w/e February 17, 1968).
- (5) Andy Fairweather-Low is the youngest member of Amen Corner.
- (6) The only Amen Corner single which reached the Top Thirty but not the Top Twenty was "The World Of Broken Hearts".
- (7) The English composer of "Half As Nice" was "High In The Sky".
- (8) Amen Corner now record for Immediate.
- (9) "Good Times" from "Round Amen Corner" has the same title as the single recorded by Eric Burdon and the Animals.
- (10) Andy plays guitar on "Love Me Tender".

Now we're over the hurdles and racing towards the winning line with a reason for wanting Andy's jumper.

Reader Evelyn Clark of Bexleyheath, Kent, echoed the viewpoint of many entrants by saying "I would like Andy's jumper because I think he and the boys are really sincere and do care about their fans. It would be a privilege to own his jumper." And from the depths of Derby, Pamela Smith said, "Besides loving to own something of Andy's I would wear it and be proud of it too! You don't get jumpers like that down here, not that I've seen anyway." And for good measure Alexis Dougan of East Kilbride wrote, "It's his. I need a new sweater. I like the colour. I love Andy. It's been near to him."

But the first prize of Andy's jumper goes to June Hardie, of 44 Barringer Square, Franciscan Road, Tooting, S.W.17, who ingeniously used Andy's name to say: "I would like to own Andy's sweater as I think it would look Fair in the cold Weather when everyone is feeling Low."

The runner up to this, who omitted her name, but lives at 4 Langley Mount, Bramley, Leeds LS 13 1AZ, had a similar idea and said, "I would love to win Andy's sweater because it would cheer me up when I'm feeling Low and the Weather would seem Fair not dull." (Please send your name so that we can forward the LP.)

Also lucky winner of "Round Amen Corner" is Lynne Mercer of "Lyndale", 82 Sandhurst Road, Rainhill, Nr., Liverpool, Lancs., who burst into verse and offered: "Andy is the one for me. He's got such lovely choice you see, And if his jumper on me could be, I'd feel as though he were hugging me."

Congratulations, and we hope you'll enjoy wearing the jumper June. And to everyone who entered, we can but echo the thanks from Amen Corner to their loyal fans everywhere.

VALERIE MABBS

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Continued on page 10



5D

'Publicity is three-quarters of your success in this business,' says 5D's Ron

SO popular in the States for a couple of years, yet they have only just started to click in this country—The 5th Dimension. Has this been due once again to lack of taste on the part of the record buying public? The 5th Dimension are to my mind the best vocal group in the world. This is borne out by their winning four Grammy awards at the 10th Annual National Academy of Recording Arts and Sciences in 1968. The categories were: Record Of The Year, Best Contemporary Single, Best Performance by a Vocal Group, Best Contemporary Group Performance. These awards were for their beautiful happy version of "Up, Up And Away". At the time of writing, their latest single "Aquarius"/"Let The Sun Shine In" medley has been at number one in the States for a few weeks.

I spoke on the transatlantic 'phone to a cheerful Ron Townson who said: "I'm very happy with 'Aquarius'. It's done about two million copies so far."

With such a monster hit in the States, I asked Ron why The 5th Dimension were not as popular in this country.

"I guess it's maybe because we're not getting the right publicity," he answered. "People just don't push our records. And in this business, publicity is three-quarters of your success. You take the Beatles for example. Now they have had the right amount of publicity."

I do not know if Ron was really putting down the Beatles but he continued: "Anything the Beatles do now is bound to be a hit, because they've got the name. Once you're there, everything you do becomes an automatic hit."

This is one of the troubles with pop record buyers. When something like the Beatles come along and make it big like they have done, people buy their records simply because it is by the Beatles—not for any artistic performance. If an unknown group were to perform some of the things the Beatles have done (or anyone else with a big name) on stage or record, it would probably be dismissed. It is one of the problems of aspiring groups.

Now back to Ron Townson.

"At the moment, we're recording a new album," he informed me. "It consists mainly of tunes which were hits up to 10 years ago. But also has some originals like 'He's A Runner' and 'Skinny Man'. Some of the established songs are: 'Those Were The Days', 'Sunshine Of Your Love' and 'Wedding Bell Blues'. The album will have the 5th Dimension sound. But to a certain extent it is going back to our original sound which was a purely jazz vocal sound. This is something which many pop record buyers possibly don't realise. But when we started, The 5th Dimension were singing mostly jazz."

The group is accepted in Britain by the 'underground'. But they are by no means just an 'underground' group. In fact, Ron had some words regarding the 'underground'.

"What happened is the underground scene died off last year in the States," he maintained. "Now what you find is that the new groups are musicians. You'll find they can read and play three or four instruments. Country music is very strong at the moment. But I think it is only like the underground scene was."

Records by The 5th Dimension always have a clarity of sound, so I wondered what Ron thought was the reason behind this. "I think it is down to the producer," Ron said. "A producer has to be creative and know what he is doing. We are lucky in that our producer is Bones Howe, who is one of the best in the country." After their 1968 triumph, it looks like The 5th Dimension with the medley from "Hair" will repeat that success.

IAN MIDDLETON

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ATL AT

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29 album release
brother ATCO**

BE HEAVY With Atlantic-Atco say all the publicity handouts and press releases distributed by the giant American record company, as the Atco label with more than a decade of mammoth US hits behind it, is released here under its own logo.

The postman staggered into the RM offices with an extremely heavy package of LP's — 30 in all — which are being issued this month to tie in with Polydor's celebrations. On this very page, you can read all about the most important albums and artists involved — they range from music for jazz fans, soul addicts, progressive rock addicts and speed freaks. And if any of you buy any of these 30 LP's (which, when you read and hear all about them, is almost a certainty) don't forget to grab a form for Atlantic's "Be Heavy" competition which can win you a dream trip with all expenses paid to the hippest (or heaviest if you like) places in the States.

Right. Let's go.

"Aretha Franklin — Soul '69" contains some strong material. Tracks are: Ramblin', Today I Sing The Blues, River's Invitation, Pitiful, Crazy He Calls Me, Bring It On Home To Me, Tracks Of My Tears, If You Gotta Make A Fool Of Somebody, Gentle On My Mind, So Long, I'll Never Be Free, Elusive Butterfly (Atlantic 588 169 Stereo). The selection is indicative of the increased togetherness of pop — note that Aretha has picked country, folk, Tamla, blues and still kept the basic "soul" of the song, even though she has moulded each one to her own individual style. Also this LP contains more tracks (twelve) than is usual on her albums, thus it is better value-for-money. "Gospel taught me how to stand on a stage and it also taught me how to communicate with an audience," said

Aretha. It also shows the

contributes to the overall
"Hey Jude" was a tra
Pickett, and Wilson's new
Save Me, Hey Jude, B
(remember Sharon Tand
My Own Style Of Lovin
And Talk This Over, Sear
(Yes, the Steppenwolf ge
(Atlantic 588 170 Stereo
but Wilson's delivery is
which marred some of h
cool, and puts over the
subtle way, more in the
stuff, with the Falcons
judge it, compare it, and

If you crave the LOL
psychedelics and the neo
try "Near The Beginning"
are Shotgun, Some Velve
and Break Song, which
on Atco 228 020 Stereo
terrific: but the LP needs
conditions. Some of the e
are truly mind-blowing . . .

On May 28, 1959 there
featured Ruth Brown, Roy
Drifters, B. B. King, Jimmy
Ray Charles. Ray's act w
and is now re-issued so
"Ray Charles In Person"
The Right Time, What'd
Feel, Frenesi, Drown In M
"What'd I Say" of course
almost all of the R & B
the entire face of pop mu
blues, soul, everything yo
the review copy, I'd buy

"History Of Otis Reddi
a re-issue, tastefully re-p
pic of Otis on horseback
presumably near his hon



THE BUFFALO SPRINGFIELD broke up recently, each member going his own separate way. Especially exciting should be the result of ex-leader Stephen Stills liaison with Graham Nash and David Crosby. Atco's souvenir LP is "Retrospective — The Best Of Buffalo Springfield" and contains most of their best tracks. The group is a mixture of pop, country and progressive sounds. From their initial hit "For What It's Worth" to their last "Expecting To Fly", the same thought-provoking lyrics and simple vocal work crops up. Deep group stuff, not immediately commercial but insidious all the same. (Atco 228 012 stereo).

info on this week's ne

HONEYBUS have made a record which is so good I hardly know how



to begin to tell you about it. You may in fact have heard it already on radio, as it was planned for an earlier release and delayed. 'She sold Blackpool rock' takes more than one play to register, and each time you play it you hear something more. It's sad-funny, nostalgic, inspired—it's just too beautiful! Deram DM 254.

DONALD PEERS' first single since

re-signing with Decca is out this week. There are few people in records who are so well accepted by every age group, and his popularity is deserved — he is a true professional. 'Was it yesterday' is the title of his next chart entry, on Decca F 12922.

Another name that's been in the charts and in the press of late is **NOEL HARRISON**, and his new single is the Dylan song 'Love minus zero'. The way he sings is so natural, like a conversation with a friend, and this is a marvellous song, on Decca F 12918.

MARTHA VELEZ is a name to remember. It belongs to a young American girl with a tremendously forceful personality and a matching

ATLANTIC TACK!



OTIS REDDING—one of the greatest soul singers of all time, killed in a plane crash, has his "History of Otis Redding" LP reissued and repackaged in a tasteful cover . . .

**no-holds-barred
as Atlantic's baby
hits the market**

ough strongly on this LP and excitement.
ns—Atlantic hit for the Wicked LP contains the following tracks. ack In Your Arms, Toe Hold y's fine version?), Night Owl, A Man And A Half, Sit Down ch Your Heart, Born To Be Wild (die!), People Make The World. A real sock it to 'em album, losing that too-frantic sound s recent recordings. He's more vocal excitement in a more manner of his earlier brilliant and until "634-5789". Try this, you'll end up buying it.

D group with the ear-blasting jazz instrumental workouts, then from the Vanilla Fudge. Tracks Morning, Where Is Happiness takes up all of side two. It's . And the stereo effects are o be listened to under optimum fects on "Where Is Happiness"

was a show in Georgia which Hamilton, Huey P. Smith, the Reed, Buddy Johnson . . . and as recorded, became a classic e timeless ten years later as (Atlantic 587 164) It contains Say, Yes Indeed!, The Spirit- y Own Tears, Tell The Truth. was THE record that started sounds of today—it changed sic. There's jazz, rock, R & B, want or need. If I didn't have his one personally . . . g" (Atco 228 001 Stereo) is caged with a beautiful cover riding through some woods, e in Mason, Georgia. Tracks

are I've Been Loving You Too Long. Try A Little Tender- ness. These Arms Of Mine. Pain In My Heart, My Lover's Prayer, Fa-Fa-Fa-Fa (Sad Song). Respect, Satisfaction. Mr. Pitiful. Security. I Can't Turn You Loose, Shake. A super memorial album — my guess is that a second volume is due to be compiled soon. Otis is also featured on "On Stage Live" (Atco 228 009-10 Stereo) which is a double-album set of the Stax-Volt package live. Many familiar titles by Otis Sam & Dave, Carla Thomas, Booker T. & Mar-Keys, Eddie Floyd. If you like this kind of frantic no-holds-barred brand of performance, this is an expensive but well-packaged souvenir. Personally I feel that the forced pace of many of the items destroys the essential soul feel which is, as addicts will know, a very subtle and hard-to-obtain phenomenon.

Unfortunately, Booker T's big US smash "Time Is Tight" isn't available here yet, but fans can console themselves with his "Get Ready" album (Atco 228 004 Stereo) which contains some more funky instrumentals like Hip Hug-Her, Soul Sanction, Get Ready, More, Double Or Nothing, Carnarby Street, Slim Jenkins' Joint, Pigmy, Groovin', Booker's Notion, Sunny. Nice, pleasant, easy listening soul styles.

A good sampler of the new Atco product is "Atco Blockbusters" (Atco 228 021 stereo) — tracks from Arthur Conley, King Curtis, Vanilla Fudge, Dr. John, Buffalo Springfield, Iron Butterfly are on the set which is a nice party record. Everything from underground to R & B to pop.

Despite their personal differences as recently reported, the vocalistics of Sam & Dave are still strong, vibrant and exciting. The almost primitive driving sound they produce is spotlighted on things like "Ain't That A Lot Of Love", a recent noise-maker for Homer Banks. The LP is "I Thank You" (Atlantic 588 154 stereo) and the tracks are I Thank You, Everybody Got To Believe in Somebody, These Arms Of Mine, Wrap It Up, If I Didn't Have A Girl Like You, You Don't Know What You Mean To Me, Don't Turn Your Heater On, Talk To The Man, Love Is After Me, A Lot Of Love, Don't Waste That Love, That Lucky Old Sun.

WESLEY LAINE

new releases from Decca

voice. She delivers earthy blues/ rock which is really going to open some heads! **'It takes a lot to laugh, it takes a train to cry'** was recorded in Britain, and the musicians on the session are some of the best on earth. I can't tell you who they are, but you'll probably recognise them anyway! London HLK 10266.

GERRY LOCKRAN has a compelling new single out titled **'Standing on your own'**. A thoughtful arrangement of an interesting song which he sings with great sensitivity, this may well be the one to put Gerry in the charts. Decca, number F12919.

PETER REEVES who is now featuring in a successful West

End musical, has a new album out from which **'Loneliness of London'** has been taken as a single. A very sympathetic song by a man who obviously cares about people, this is on Decca F 12921.

THE SIGNS are having a great rave with **'Nothing in this world'** on Emerald MD 1200, and **DERMOT SMITH & THE CAVANEERS** make Ireland sound quite the nicest place in the world with a song called **'Lough Gowna's lovely shore'**, Emerald MD 1121.

Don't miss Info next week, particularly if you're a Tom Jones fan!



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A powerful batch of Underground and progressive pop LP's—better Burdon, last Traffic, pleasing Byrds, versatile Spirit, plus new groups Cartoone, the Deviants, Sweet Pain, Kaleidoscope

THE BYRDS: "Dr. Byrds & Mr. Hyde"—This Wheel's On Fire; Old Blue; Your Gentle Way Of Loving Me; Child Of The Universe; Nashville West; Drug Store Truck Drivin' Man; King Apathy III; Candy; Bad Night At The Whisky; Medley; My Back Pages; B. J. Blues; Baby What You Want Me To Do (CBS 63545).

EACH Byrds LP is an event in progressive pop, or rock if you like. Their British devotees will dig this more than "Sweetheart"; less than "Brothers" or "Yesterday". Their guitar work is heavier than usual on the rock sides: "Wheel's On Fire" would be great but for the thin vocal. "Old Blue" is beautiful mock country, while "Drug Store Truck Drivin' Man", the story of an anti-hip DJ, is the ultimate in exaggerated cowboy music. As usual, they have a lot going on everywhere to please their travelling fans, yet it is not as musically together as "Byrd Bros." Remnants of Gram Parsons and Chris Hillman linger on, but the heady weirdness of David Crosby's influence has almost completely vanished. Their closely-woven softly insinuating harmonies have been replaced by outrageous country vocals, but the LP is harder and better, although not as original as "Sweetheart". Initially, addicts may be disappointed, but after a few plays faith in the Byrds (or Roxer) will return.

★★★★

KALEIDOSCOPE: "Faintly Blowing" (Fontana STL 5491).

ANOTHER open-out package with surprise, surprise, the lyrics printed inside. Fine cover artwork, and although the music inside isn't unique, it's curiously appealing. Lyrics are thoughtful, the lead singer sounds like a gentle Mick Jagger, and the compulsory acid guitar is plentiful but not too ear-shattering. Their arrangements are nice (listen to the excitement on "Snapdragon"). Lyrics on "Bless The Executioner" are indicative of a certain thoughtfulness, and the group aren't afraid to revert to pure folk sounds. Fans of progressive pop must, at least, give this a listen all through.

★★★★

CARTOONE: "Cartoone" (Atlantic 588 174 Stereo).

BASICALLY, Cartoone seem to be folk-based, but in the same way that the Lovin' Spoonful were folk based. The group have a melodic gentle quality with some poetic lyrics, yet they can use power and big beat to strong advantage. I personally find this a very attractive album—they are a truly talented group with a lot to offer. Their music ranges from juke-band, through pure folk to string filled pop. Try any track for size.

★★★★

SWEET PAIN: "Sweet Pain" (Mercury SMCL 20146).

SOME well-known British blues musicians on this freakily-packaged LP of professional blues items. The overall sound is one of experienced blues musicians who occasionally verge on neo-jazz, but too often, over-primitive rhythms are utilised here without enough subtle change. Annette Brox's vocals are sparse but competent, and there's walking guitar sounds to please latter day heads. Well performed musically, but there's something missing in terms of commercial appeal.

★★★★

TRAFFIC: "Last Exit"—Just For You; Shanghai Noodle Factory; Something's Got A Hold Of My Toe; Withering Tree; Medicated Goo; Feelin' Good; Blind Man (Island ILPS 9097 Stereo).

A BEAUTIFULLY packaged LP in progressive pop, or rock if you like, the picture in the open-out spread is really something else, but then the cover cast almost runs into thousands. The LP is musically varied—it ranges from the syncopated head beat on "Medicated Goo," through Dave Mason's stereo single "Just For You" to the swimmy "Withering Tree". The instrumental "Something's Got A Hold Of My Toe" is average, but the group really excel on Side Two. Their ten-minute version of the Bricusse-Newey song "Feelin' Good" adds a new dimension to the song, and to Traffic. It's a superb piece of atmospheric sound, recorded live at the Fillmore West, as was "Blind Man", the old Bobby Bland standard which they turn into something of almost symphonic proportions. A great LP.

★★★★

SPIRIT: "The Family That Plays Together" (CBS 63523).

A WELL-RECORDED US LP hit (Lou Adler produced it), with a variety of different sounds and songs, ranging from open rock like "I Got A Line On You", to folk: "Silky Sam". Powerful bass on "Poor Richard" and beautiful strings on "The Drunkyard", plus a good deal of subtlety. Not too much commercial appeal I think, but fine sounds all round.

★★★★

WICHITA FALL: "Life Is But A Dream" (Liberty LBL 83208E).

TERRIFIC cover on this LP, a highly orchestrated semi-underground affair. It's nice easy listening with more than immediately meets the ear. But not too commercial.

★★★★

ALBERT KING: "King Of The Blues Guitar" (Atlantic 588 173 Stereo).

RE-ISSUE of a Stax LP: this features his superb moody hit "Born Under A Bad Sign" which was originally the tag track for this LP. Others worth listening out for are "Oh Pretty Woman", a Ponderous piece of atmospheric wax and the shuffly blues "Crosscut Saw".

★★★★

DR. JOHN: "Babylon; Glowin'; Black Widow Spider; Barefoot Lady; Twilight Zone; The Patriotic Flag Waver; The Lonesome Guitar Strangler (Ato 228 018 Stereo).

THE Night Tripper himself, his second album and just as full of sounds designed for travelling men as was his first. This is more preachy, not as good as "Cris Gris" but equally interesting — I find the whole thing phoney, fakin' it if you like, with Dr. John carrying his feather duster on the front. But it's an attractive package, it's one of the few LP's coming out designed specifically for the acid head.

★★★★

WILLIAM BELL: "A Tribute To A King" (Ato 228 003).

RE-ISSUE of a popular ex-Stax album. William has been funky for years: it's a pity didn't click before "Tribute". Listen to his US single hit here "Eloise (Hang On In There)". Powerful, and good of its type.

★★★★

ERIC BURDON AND THE ANIMALS: "Love Is"—River Deep Mountain High; I'm An Animal; I'm Dying Or Am I?; Ring Of Fire; Coloured Rain; To Love Somebody (MGM CS 8105).

AT first hearing, this Eric Burdon style seems more basic than the psychedelic Eric of a couple of years back. Yet something from that era has stuck: the workouts on this R & B-cum-pop LP are subtle, and the musical quality is high. Every track develops with lots of things happening. Interest is maintained throughout, and there's a thoughtful guitar solo on "Coloured Rain". Certainly, I like this better than anything Eric's done before, and that includes Tom Wilson's stuff.

★★★★

THE DEVIANTS: "Ptoof!" (Decca SKL R4993).

BITAIN'S own underground group on the LP they originally pressed and distributed themselves. It's the usual British scene—early Pretty Things, somewhat pretentious lyrics, primitive excitement and that doesn't-quite-make-it sound that our acid groups tend to get. On the credit side their music is unfettered (whatever that means), and they are, at least, having a go. Whatever that means. Their "Disposable" LP was better, but they haven't really got it together properly yet. Maybe they will though.

★★★★

THE SWEET INSPIRATIONS: "What The World Needs Now Is Love" (Atlantic 588 137 Stereo).

THE gospel-oriented Inspirations lend their subtle harmonies to tunes like "Allie", "To Love Somebody", "Unchained Melody". The four strong team can be gentle, soothing, or hard — but they ain't hard too often. A pity that the backings are too often the same old tired soul standard arrangements with the same old stereotyped guitar lines and percussion eruptions. Yet that doesn't spoil the LP which is not sensational, but extremely well done.

★★★★

ARTHUR CONLEY: "More Sweet Soul" (Ato 288 019 Stereo).

DO you like good music? Yeah. Man! Arthur's back with another set of songs in which his voice is not dissimilar to that of the late Sam Cooke. Yet Arthur does have individuality and some of the tracks on this typical sock it to 'em LP show that. "Is That You Love" is a nice ballad with a country flavour, and "Aunt Doris's Soul Shack" was a potent single hit.

★★★★

CLARENCE CARTER: "The Dynamic Clarence Carter" — I'd Rather Go Blind; Think About It; The Road Of Love; You've Been A Long Time Coming; Light My Fire; That Old Time Feeling; Steal Away; Let Me Comfort You; Look What I Got; Too Weak To Fight; Harper Valley PTA; Weekend Love (Atlantic 588 172 Stereo).

UNLIKE the rest of the Atlantic stuff, this isn't in the sock it to 'em ultra-commercial vein. It's certainly soul, certainly R & B, but the overall sound is much more cool, less frantic, and his voice has that strange quality which is lacking in so many R & B discs, of musicianship rather than shouting for the effect. Rick Hall produced this disc — it's probably the best (Aretha excluded) of all the new Atlantic bunch. I just hope it sells.

★★★★

IT'S ALL DOWN TO BLUES, IN ENGLAND



SAYS 10 YEARS AFTER'S RIC LEE

WHAT is the reason behind the current popularity of British groups in the States? Is it because American audiences are so much in advance of the British, or is it a question of talent being appreciated away from the home country? Who better to find out from but a member of Ten Years After — one of Britain's top ambassadors of pop.

Once again the trans-Atlantic lines were busy as I talked with Ten Years After's drummer Ric Lee. Ric took a bit of time off from his extremely hectic American tour to tell me what it's all about. "I think the reason why British groups, especially the blues-based ones, are so popular in America is the awareness of the people," Ric said. "Another possibility is the fact there are so many more people in England, people tend to keep to the established scene — I mean the out and out pop scene, and they don't really look at the new things. This is possibly why so many progressive groups are labeled 'underground'. In the States, the people know all about you before you arrive at a gig. They go out and buy your LP's as soon as they're released."

Ten Years After return to England very soon from their third American tour and I asked Ric if he noticed any trend in pop music in the States.

"The main thing is that there are a lot more bands playing blues," Ric replied. "Last year for example, there was a big craze for psychedelic music and flower power. Now it's all down to the popularity of the blues."

Many people in this country have been very impressed by the work of Blood, Sweat and Tears. Had Ric come across them in the States?

"Yes," was the answer. "They are a cross between soul and jazz," Ric continued. "In fact they're better on record than they are live. We did a concert opposite them and really blew them off the stage — we stole the audience from them. One of the troubles is that Blood, Sweat and Tears don't have any dynamics on stage."

What were other differences between the States and England?

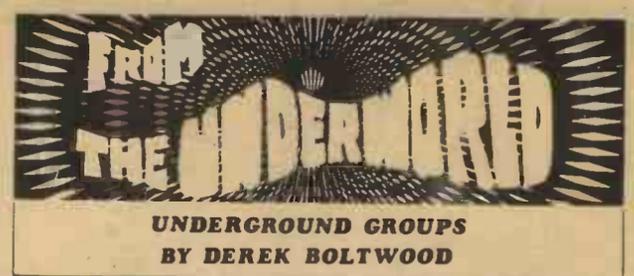
"The main thing is the method of travelling," Ric informed me. "In the States you go everywhere by air. Because gigs are so far from each other, another thing is that the places you play in are much bigger than those in England — they're like aircraft hangers. You get about two thousand people in at the clubs."

"I think the pop scene in America is more stable than in England. Groups are still the big thing. You wouldn't find the kids going to see someone like Donald Peers for example. The groups are so big that someone of O. C. Smith's stature you might find playing a bar with hardly anyone there."

"There is also a big difference between ballrooms and auditoriums. We normally play the latter. Only the out and out pop groups play the ballrooms. However, the colleges cater for all the different scenes. For example, we did a gig at Sacramento University playing opposite Harpers Bizarre."

Quite a few things have happened to Ten Years After on their recent tour. For a start, they were protected by Hell's Angels in Minneapolis. That can't be bad. Another thing that happened was they were in Boston when the students just about took over the town. Evidently it got so bad that the National Guard were called in . . . happy times.

IAN MIDDLETON



STEVE ROWLANDS (left) with the FAMILY DOGG

GENERALLY there's one thing that marks the difference between good and bad. Professionalism. A quality I always admire, no matter what I think personally of the end product of that quality. Example: I don't like most Dave Dee records, but I do own up that they are well done. Apart from the abilities of Mr. Dee and his group, and the songwriting talents of Messrs. Howard and Blaikley, behind it all there's the productoin of Steve Rowlands.

Not only one half of Double-R Productions, Steve is also one-fifth of the Family Dogg—he won't admit to being the dogg's master—an excellent close-harmony group who have a very good single out at the moment, a Cooke-Greenaway song called "A Way of Life".

Steve now is one of our better-known record producers. An American by birth, he only stumbled into production as a way of staying in England—behind him is fifteen years in the business including a period of near-starvation sharing a broken-down hunting lodge with P. J. Proby in the backwoods of the American countryside, singing successfully — though not particularly lucratively — with a pop group in Spain, and appearing on the wide screen as a film actor.

"I never intended to produce records," he says, "and I never really wanted to. But because I became involved in it I tried to do the best I possibly could. I suppose I am successful now — but it isn't an overnight success — it's taken me fifteen years and a lot of hardship. It hasn't been too easy — but on the other hand it hasn't been too difficult — I was brought up in America in an atmosphere where you have to work hard for success, and once you've found it you have to work hard to keep it. For every job you do over there, there are at least three hundred people who could do it as well if not better — so there's this tremendous element of competition to keep you on your toes all the time. England has a much easier happy-go-lucky atmosphere — and a lot of people in really top jobs in this business tend to get away with murder."

"I left America originally because I didn't — and still don't — agree with its policies, its way of life. Then I spent a long time in Spain singing with a group over there — but it's so limited, you can be very popular and a great success, but there's no money in it at all. You get the fame, but not the financial reward — really there are only two places in this business where you can really establish yourself on a large scale, and that's America and Britain."

"Obviously America was out of the question as far as I was concerned, and so I came over to this country. And that is where it all started — and we've had a lot of success with Double-R Productions."

"I must admit now, though, that Family Dogg has become very important to me. Originally the group started off not so much as a hobby, but very much a secondary thing to all my other work. Now the production, the running of Double-R is still very important — obviously it would be wrong and very unfair to drop it all together — but Family Dogg is equally important."

"I just want to produce quality music — we're not underground and we're not teenybopper — we just want to make records, and give concerts, that are quality pop of a very high standard. There are five of us in the group, and we are all of equal importance. I'm the boss — I think it's important that there should be one person who has the final say in what happens or else you spend all your time arguing and not actually getting anywhere — and I produce the records. But otherwise we all have one fifth of whatever comes to the group."

"I met Albert Hammond over in Spain — he used to sing with a rival group over there — and now he works with me as a producer and a member of Family Dogg. He writes with another fifth of the group, Mike Hazlewood — they've written a lot of songs between them. They did "Little Arrows" for Leapy Lee."

"The thing is with the group that we all have our own things going — our own interests—outside Family Dogg. Zoey has been with the group since we first started—she's done a lot of singing on various recording sessions, and she designs clothes—but most important is that she's the youngest in the group, and the nearest to the teenagers, so she can give us a direction for how we should look and what sort of sounds the younger audiences are going for. Doreen de Veuve only joined us a few months ago, but already she's fallen into place like the fifth piece in a five-piece jigsaw puzzle. She has a beautiful voice—she sings with various BBC choirs as well as the group—and she's a fashion designer by day."

"So in fact there are a lot of different influences working on Family Dogg—and all together we're hoping we can produce a really good sound. We don't necessarily want to do gigs five nights a week—there's no need for it—but we want to make quality records and give a few concerts where we'll be able to put on complete productions of what our sound really is."

Apart from their single, "A Way Of Life", Family Dogg are currently putting the finishing touches to their first album—an LP that Steve has been working on, on and off, for the past eighteen months. There have been group changes, and changes in ideas, but now it is beginning to fall into place just as the group has done. They are all together. Steve is shortly going into film production—he's to direct his first full-length feature—and their album is a very near sound equivalent to a complete visual production. The tracks are tied together with poems—again written by Steve—and the whole thing pulls into an entity, an identity, of its own.

reviewed by Peter Jones now singles reviewed by Peter Jones now singles reviewed by Peter Jones

GORDON WALLER:

I Was A Boy When You Needed A Man; The Lady In The Window (Bell BLL 1059). This is such a tremendous performance that it certainly deserves to put Gordon back in the charts on his own. The song may be a bit short on direct impact, but forget that—listen to it and see what a good-idea scene it is lyrically. Very good indeed. Flip: Self-penned and a bit disjointed.

DONALD PEERS:

Was It Yesterday; When I Saw You This Morning (Decca F 12922). After a big hit, a switch of labels—and another chart sure-bet. Point about Donald is that you can recognise him instantly and he never strays from the ballad field he knows best. This is chorally and orchestrally backed, a romantic ballad with an easy melody line. Millions will sing along with it. Flip: Slower, less of a fat sound most of the way.

DAVE DEE & CO:

Snake In The Grass; Bora Bora (Fontana TF 1020). This is somewhat of a less ambitious sort of production for the consistent team. But it's extremely catchy in a light, fast-paced way, with the usual distinctive harmonies from Dave and the boys. Though there is less happening in the arrangement, this stands out as one of their most directly commercial numbers ever. Great. Flip: Group-penned and also pacey.

NOEL HARRISON:

Love Minus Zero/No Limit; I Just Cant Wait (Decca F 12918). Doubt if this will make it, despite "Windmills". It's a stylish reading of the Dylan song, very airy, yet punchy, and splendidly arranged. At least I'm commending it highly.

HONEYBUS: She Sold Blackpool Rock; Would You Believe (Deram DM 254). A clever stringy arrangement on this bouncy piece—rather a plaintive sort of song, in fact. But it's not really in the "Don't Let Maxie Go" scene and may miss out but it's a Record of the Week.

JIMMY THOMAS: The Beautiful Night; Above A Whisper (Parlophone R 5773). Self-produced, this one takes a bit of time to register, but eventually emerges as a competent, bluesy, fast-paced, and really rather together.

THE BROTHERHOOD: Paper Man; Give It To Me Now (Philips BF 1756). Nice song, this; nice production, too. In fact, a good song idea—taken in a mid-tempo flurry of harmonies, with strings. Rather haunting, if you must know.

AMBROSE SLADE: Genesis; Roach Daddy (Fontana TF 1015). Rather weird sound-effects et al, but this is a group who have made a fine debut album "Beginnings", and I think they have very substantial talent. Distinctly freaky.

HARSH REALITY: Heaven And Hell; Praying For Reprieve (Philips BF 1769). Good kuitar work, but probably the strongest point is the moody, atmospheric approach of the lead voice. Strong stuff in parts, but lacking that directness, perhaps, that leads to a hit.

THE GODS: Maria; Long Time; Sad Time, Bad Time (Columbia DB 8572). Tremendous song, of course, from "West Side Story", with good guitar work and a new approach to the melody. Vocal side comes over with the poignant romantic touch.

PAUL KORDA: Seagull; The Night Of The Next Day (Parlophone R 5778). An amazing voice has Paul. All high-fives as high as a seagull, as it happens. This is a pleasant little song, well worded—by Paul, who also produced it. Could create a lot of interest.

PAUL NICHOLAS: Who Can I Turn To; Sink A Sad Song For Sammy (Polydor 56322). A big-swinging performance of a song that everybody seems to sing sometime or other. Paul, of "Hair", is a stylist, certainly, and this powers along.

MARSHA HUNT: Walk On Gilded Splinters; Hot Rod Poppa (Track 604039). This is a Record of the Week. Marsha fairly erupts with the old emotion, to a jumpy beat, and the song is great, and so is the production. I think it is tremendous and hope it will be a hit.

THE WARM SENSATION: I'll Be Proud Of You; The Clown (Columbia DB 8568). Two lads with but a single thought—to stretch their vocal harmonies on this excellently-paced and penned song. Good, crisp, direct pop music.

THE PARKING LOT: World Spinnin' Sadly; Carpet Man (Parlophone R 5779). A new group, but already experienced in the touring business, on a strong debut disc with a rather moody approach to it. Splendid production, Mr. Paul Samwell-Smith.

ANOTHER BIGGIE FROM TOM

TOM JONES:

Love Me Tonight; Hide And Seek (Decca F 12924). A Continental song, now adapted with Barry Mason lyrics, and it is right in the Jovian big-ballad touch—it pushes along at a lively tempo, with a yearning "don't send me away" sort of lyric scene. Chorus, strings, Latin-ish back-beat and all the vocal power one could want. Nice arrangement. Bit hit. Flip: Big strident, compact orchestral intro and a fast-building biggie. MASSIVE SELLER.

BRIAN AUGER & THE TRINITY:

What You Gonna Do; Bumpin' On Sunset (Marmalade 598015). Good performance here, with organ behind voices—a sturdy sort of mid-tempo beater. Nothing all that different about it, in most ways, but the Trinity go for and get a clean-cut sound which could easily stir up sales action. Brian wrote it, finding a riff-phrasing approach which keeps the interest going. Nothing extra-special, though. Flip: Soulful and tasteful organ feature.

CHART POSSIBILITY.



JETHRO TULL:

Living In The Past; Driving Song (Island WIP 6056) Tremendous Tonalcolours here, with the flute etc., and some hard-driving rhythmic touches. The instrumental build up is good, at a shuffling sort of pace, and the vocal line is delayed. Unusual construction of this song makes it a stand-out; and group's fast-growing popularity suggests it is in with hit chances. Nicely done. Flip: A bit messy, yet still with ideas. CHART POSSIBILITY.

BILL KENWRIGHT:

Baby I Could Be So Good At Loving You; Boy And A Girl (MGM 1478). The Coronation Street star on yet another good stab at the charts. It's a charming little love ballad, sung with chorus and with due deference to the lyrics. He has such a big potential that I'm taking this to be his first chart entry. It's darned nice, most listenable, and well produced. Flip: Girlie chorus added. CHART POSSIBILITY.

THE SETTLERS: Love Is More Than Words; Keep Moving On (Columbia DB 8570). Nice harmonic approach from this group. Doubt if it is a hit, but they're certainly easy on the ear. Nice lyrics.

JENNIFER KRALL: The Men In My Life; Sinful Davey (Nems 4200). Saga of a lady of the streets, this one An experienced sort of voice on a French-type accordion-backed ballad. French bit at the end.

THE VELVET OPERA: Anna Dance Square; Don't You Realise (CBS 4189). This is old-style American country-style hoe-down stuff, in basis, yet with Eastern influences, too. All rather odd, in fact. But very catchy.

PETER REEVES comes up with "Loneliness Of London" (Decca F 12971), from his commended album "The Way I See It" — nice performance. "Theme from Baby Love" given a musically treatment by MAX HARRIS and his orchestra (Pye 17730). From GERRY LOCKRAN: "Standing On Your Own" (Decca F 12219). A commandingly-sung item which has, for men, a lot of appeal — try and hear this. Catchiness at the piano from JOE HENDERSON on "Monte Carlo Or Buet" (Mercury MF 1095), all jingly-jangly with chorus.

OEEIPIUS COMPLEX on "Up Down Round And Round" (Philips BF 1771) work hard but it doesn't entirely come off, despite a very catchy basic chorus. "Kiss Me Goodnight Sgt. Major" (Philips BF 1774) is a gimmicky slice of comedy from COLONEL CRINT and the Regimental Band of the Foot and Mouth Deserter's From the MUSKETEERS: "Fight" (Philips BF 1773), from the BBC TV series "The Flashing Blade" merely so-so. "Saturday Roundabout Sunday" (Big T 122) is from the HUMBLEBUMS, guitar-backed but nothing special.

CANNED HEAT

Time Was; Low Down (Liberty LBF 15200). Will it be third in a row for Heat's prepossessing new rock-a-ballad? Maybe, but although it combines some of Stevie Wonder's lilt with a nice rumbling bass, freaky guitar and steady drumming, it lacks the last two's magic spark of life — time will tell. Typical so-called "boogie" noises on flip, O.K. later on. CHART POSSIBILITY.

VIKKI CARR

If Ever You're Lonely; Fly Away (Liberty LBF 15217). Though "With Pen In Hand" is still kicking (not out the jams), here is a newbie from Vikki — all melodic with heavily crescendoing patches and torch singing (she even sounds a bit like Cilla at times). 'S not bad at all, and could do rather well. Personally, I preferred the light, Bossa-Nova-ish, reminiscent flip. CHART POSSIBILITY.

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AMERICA AWAKES BY JAMES HAMILTON

MARV JOHNSON: I Love The Way You Love; You Got What It Takes (United Artists UP 35010). Recorded at the turn of the decade, when Marv was 20, these old UA sides are among Berry Gordy's earliest productions. "Love" (a U.S. hit) hints at the course Tamla was to take in its first years, while the slightly earlier (muzzily re-mixed) "Takes" was a hit here for both Marv and Johnny Kidd (and was actually written by Bobby "Watch Your Step" Parker). Motown addicts should hear the old London LP, "Marvellous Marv Johnson" (HA-T 2271), the better of his two UA albums, which includes some deliciously falsetto-sung straight standards. Presumably aimed at collectors.

BILLY BUTLER: The Right Track; The Boston Monkey (Soul City SC 113). Jerry's brother's 3-year-old double-sided R&B classic, released here at last by enterprising Dave Godin! Jumping, string-backed dancer, A-side; more celebrated, funkier, brassier flip. Look out for these.

GENE CHANDLER AND BARBARA ACKLIN: Little Green Apples; Will I Find Love (MCA BAG 1). In the new "Soul Bag Series", two of R&B's best, most distinctive singers get together and make pretty, but disappointingly unexciting, noises with the Bobby Russell song. It's the swinging Gaye/Weston-type flip that's the gas.

THE COASTERS: Yakety Yak; Searchin' (Atlantic 584087). Ho boy! A re-release of two blasts from the 10-years-ago past! Yakety sax, rickety-tick-beat and nagging lyrics on top, with a Lieber/Stoller classic on flip.

WILSON PICKETT: Land Of 1,000 Dances; You're So Fine (Atlantic 584039). With "Mini-Skirt Minnie" practically unborn, re-release mania strikes Atlantic yet again! "Come on y'all, let's say it one more time!" is an apt quote from the song, Wilson's most exciting dancer ever.

BARNEY KESSEL: Frank Mills; Quail Bait (Polydor 56765). Exceptionally pretty instrumental reading by the guitarist (in simple mood) of the less well-exposed "Hair" song — very easily enjoyed. Beaty dancer on flip has a straightforward Eddy-ish sound. Both very good.

B. J. THOMAS: It's Only Love; You Don't Love Me Anymore (Pye International 7N 25487). Pretty, though less catchy, follow-up to the excellent "Hooked On A Feeling" U.S. million-seller — but as, inexplicably, that failed here, this will probably do likewise. Nice slow flip.

STEPHENWOLF: Born To Be Wild; Everybody's Next One (State-side/Dunhill SS 8017). Re-release (on Dunhill's EMI outlet this time) for last year's huge, noisy U.S. Hard-Rock rebellion smash — none too subtle, but it has a lot of life. Ditto flip.

CHUBBY CHECKER: Back In The U.S.S.R.; Windy Cream (Buddah 201045). The plagiarist of the Twist is back, with a faultless but unexceptional, brassy version of the Beatles' number — doing reasonably well U.S.-side, but it seems a bit late for here. John Madera produced.

The stages of becoming a . . . POP SINGER

SO you want to be a singer? So, maybe, you think it's a nice comfortable way of earning a stack of bread? So maybe you don't know much about the strains, stresses, panics, setbacks you have to face—and the sheer determination you have to show.

In an occasional series, we'll take you through the different processes of a singer, brand-new to the business, as she strives for fame. Yes, it's a SHE because we believe firmly in the talents of one Louisa Jane White, who has made a debut disc on "Caledonia Mission", on Philips.

For this first piece, we'll introduce the girl herself. Just 16, born in Tipton, now living in Newport, Shropshire. She went to Wellington Girls' High School for her education—and in the evenings sang with various groups.

She had disappointments. "It was a joke really. People would come up and give you the whole thing, about how much they could do for me. But when it came to it, they couldn't help at all. You get so you don't believe anybody at all. You learn not to build your hopes too much."

Problem one, then: sorting out the "helpful" characters into those who can—and those who can't. Louisa Jane was lucky. She met up with Tommy Sanderson, pianist, arranger, publisher, producer. He discovered a wee one named Lulu some years back. And brown-eyed, brown-haired Louisa Jane gave him the same sort of kick . . . an instant impact, plus obvious know-how and determination. And talent.

But there were still things to learn. Tommy did the teaching. Says Louisa Jane: "I studied music at school, but didn't like it. The trouble was they tried to tell us what we should like, instead of helping us develop from what we did like. I was involved in pop—and the formal music lessons bored me silly."

Problem two, then: avoiding people who try to ram certain kinds of music down your throat. Still, Louisa Jane had Tommy working for her. He signed her in September, but she didn't get in the studios until the following January. Why the hang-up? Says Tommy: "Finding the right sort of song. She just didn't have the type of voice to do a straight ballad. And she just had to be patient and go back to her home town, and not get over-excited or frustrated."

Another problem: Finding exactly the right song for a debut. There are about a million songwriters, but only about two dead-right songs.

But when the action did start, it happened in such a hurry that Louisa Jane barely had time to catch her breath. They wanted Arthur Greenslade to do the arrangement. He was in Hollywood, on a Rod McKuen movie. He returned on a Monday, rehearsed and routined on the Wednesday, recorded



on the Sunday. And studio space was hard to get . . . things had to be done quickly.

In the studio, Louisa Jane faced a 12-strong string section, a brass section, big rhythm scene—about 21 musicians. A daunting experience, and nothing like operating with two guitars and drums. Louisa Jane admitted to Mrs. Tommy Sanderson, alias Lily, that she was very nervous. A pep-talk helped. And the session went through well—in fact, the "B" side took only two takes and was finished in 15 minutes.

Another problem: How to keep your nerve when there are hardened session musicians betraying not one ounce of emotion on unsmiling faces. Be fair, they've seen it all before. There was neither encouragement nor rejection for Louisa Jane. But afterwards a couple of the session men did approach Tommy and say they thought he'd found a winner.

So far, so good. But the mere business of making the record was only the start. The real pressures were only just starting. I mean, like getting anybody to listen to it! We'll take up the star-building saga in a week or so

PETER JONES

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BLODWYN Pig are particularly busy these days—and for a group who were only formed in January of this year, they have achieved a great deal in a very short time. Early in May, their first single "Dear Jill" and album "Ahead Looks Out" will be issued on Island. During the same month, they start their residency at the Marquee, London, and on June 29, they appear on the first of a series of major pop proms at the Albert Hall, with Led Zeppelin and the Liverpool Scene. All the boys were members of different groups for several years before getting together—leader Mick Abrahams was formerly lead guitarist with Jethro Tull.



THESE two gents are Patrick and Bob, alias the Warm Sensation, who have come up with "I'll Be Proud of You", on the Columbia label. Patrick, other name Kerr, is well-known to many through his dancing era with "Ready, Steady, Go", and Bob is a strong complement to his vocal side. Record was produced by Allan Clarke, of the Hollies, who says: "I wanted to find a group, and these two boys were just the job. I think they have created a red-hot atmosphere on their record."



TONY JOE WHITE

NOBODY ADMITS TO SINGING RHYTHM & BLUES ANYMORE

THINK of a style of music which has been internationally popular, some time between 1949 and 1969. Name it. Think of five singers who made a fortune out of the style. Name them. Find out the names of five people who had most influence on the millionaire singers. Name them. Give a name to the style which four of those five influential singers have. And the answer's rhythm and blues.

And the strangest thing is, nobody admits to being a rhythm and blues singer anymore. Chuck Berry? He makes more money as a ROCK singer. (What happened to "and roll"?). B. B. King? A blues man. (There's rhythm in the music, but it's not mentioned any more in the name). Mick Jagger, Eric Burdon? Remember when they were "R & B" singers? It's probably them we have to blame, or thank, for the disappearance of the term. What self-respecting black man could come on at the Apollo singing "rhythm and blues" when the kids at Palisades Park were tuned in to it on WMCA?

So now we have "soul" and "blues". And the black singers have to put up with the inevitable situation that whatever they do and whatever they call what they do, they'll have plenty of white singers doing the same thing, with the same name.

But, whatever they call it, it's still basically rhythm and blues. That is: personal feelings, expressed in a way which suits the particular singer's voice, backed by a band which gives atmosphere to the performance and rhythm to the music. It's a magical sound, going deep into anyone who'll let the singer's mood take over; who'll relax to the bass rhythm. And the impact's equally strong if the singer's sad about lost love or if he's out on the town and ready to dance.

"Rhythm and Blues" has never been the name of a really popular musical style — it's been disguised as "the Hucklebuck", "rock and roll", "the Twist", "British beat music", "soul", and now, "progressive rock". But it's been there, providing the inspiration for men who've been out to make money in music, and for men who've had things to say but no style of their own to express their feelings. There's a tendency for the better singers in the style to be black, and for the more successful ones to be white. But it's not possible to generalise. Perhaps the best record with rhythm and blues inspiration around at the moment is by an unsuccessful white singer — Tony Joe White's "Polk Salad Annie" (Monument).

The first time round, you might not notice anything more than a nice, easy rhythm, the same kind of thing you'd expect on a record made in Memphis, or at a soul studio in Nashville — busy bass, chirping guitar, punchy sax. But try it again and something about the voice takes your confidence; friendly, like a bus conductor, barber or barman with time to spare and a story to tell. And this story's better than anything on record since "Ode to Billy Joe" and Jimmy Lewis's "Girls From Texas". First — an explanation for "some of you all who've never been down South too much", about what a "polk salad" is.

Then, an introduction to "a girl that made the alligators look tame". And out of it all comes a picture of the poor South (it doesn't matter in this story whether the singer's black or white), the same South that Otis Redding left to go sit on the Frisco Bay dock, described with an eye for detail and a feeling for people which shows Tony Joe White to be a major songwriter and singer.

Perhaps it helped to have seen him on BBC2 a couple of weeks back, when he sang "Little Green Apples" and managed to make it seem like his own. The great singers seem almost unaware of the audience as they sing, but concentrate on what they're saying, and how best to say it. Both singing and playing guitar, Tony Joe White paid hardly any attention to the TV camera, and yet wasn't lost in himself. His voice is clearly his own, not something achieved in order to keep up with popular styles, and his guitar playing economical — how many people can you say that of, in these days of 40-minute performances?

You may have to make a special order at your record shop for "Polk Salad Annie", but the wait's worth it. Rhythm and Blues has rarely been waiting for you on the counter, which is one reason why it turns up so often among the hard-to-get in the record auctions. Another reason is it sounds good years after it was made.

CHARLIE GILLET



THERE'S something of a West Coast of America sound about Leviathan—who became only the third home-bred signing on Elektra's roster of artists. They're similar to Doors, in a way; but in another way, they're not. However, an album is on the way, and they had not less than two singles out in one week, under a sort of "Four Faces of Leviathan" title they are "Remember the Times"/"Second Production"; and "The War Machine"/"Time", all individual and different, and reflecting the talents of Stuart Hobday, singer, writer; Brian Bennett, guitar, writer; Roscoe Murphy, drums; Roger McCabe, bass. They've been through the usual scenes; now they've found their own thing.



AGROUNDHOG is a burrowing, hibernating rodent of the squirrel family, found in the States and Canada. Or it is a group, found in the blues clubs of Britain. A group comprising Tony McPhee, lead guitar and vocals; Peter Cruickshank, bass; and Ken Pustelnik, drums. The Groundhogs have their Liberty album "Scratching the Surface", released in the States soon, and they'll probably be visiting there later this year. John Lee Hooker is but one great American admirer of the team—which is remaining a three-piece, despite the departure of Steve Rye, still at college.



LOTS of American artistes, chaps like Marc Ellington, rate the Southern Ramblers as one of the best C and W outfits in Britain. They've worked together for four years, though the size has varied from four to nine—and sometimes they've been called a Bluegrass orchestra. They lay on comedy as well as authentic music. Left to right: Andy Grant, second vocal and guitar, alias the "dancing bear"; Cedric Thorose, lead singer, guitar and fiddle, a powerful voice; Mike Hibbs, double bass, known as "Hobbs"; John Hart, third vocal, mandolin, MC; and Keith Nelson, fourth vocal, banjo, guitar, a Californian. Their current album: "Bluegrass Special" on Philips.



UNFORTUNATELY, Steamhammer are unable to promote their first single "Junior's Walling", out on the Reflection label. The day after the disc was issued, member Martin Pugh was rushed to hospital for an emergency operation to remove the offending appendix—and he's out of action. They now have a new member—Micky Waller, who recently left the Jeff Beck group, Micky formerly backed Scott Walker, Georgie Fame and Brian Auger. He'll be joining the boys in the cottage they have rented in the country—they'll be rehearsing there prior to their coming American tour.



UNAUTHORISED Version are a group of seven choral scholars from Magdalen College, Oxford. They're also the first group to record for the new label Reflection, issued here via CBS. And their first record: the so-familiar "Iley Jude", which has already been in the chart twice since its first hearing. Currently the boys are cutting their first album... but it's very much a spare-time job, owing to their academic commitments.

Continued from page 4

● records for sale

SOUL / R & B Auction. Send s.a.e. for lists, to: M. Davies, 49 Stanley Park Road, Carshalton, Surrey.

SOUL - R & B sale: I have just acquired 250 of the very rarest 1958-65 45s, which I will sell at bargain prices. Send s.a.e. for lists: Peter Collins, 17 Ashling Road, Croydon, Surrey.

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(CHARITY FOOTBALL MATCH at the East London Stadium, on Friday evening, May 9 at 7 o'clock. The Top Ten XI will play the unbeaten Cannons Football Club. The Top Ten XI will include, engagements permitting, Leapy Lee, Andy Fairweather-Low, Alan Price, Dave Dee, David Hamilton, Ed "Stewpot" Stewart, Brian Poole, Mike D'Abbo, Frazer Hine, David Symonds and Harry Mason. Many other celebrities have promised to appear.

RECORD MIRROR CHARTS

CASHBOX TOP 50



AIR MAILED FROM NEW YORK

- 1 AQUARIUS/LET THE SUNSHINE IN MEDLEY*
1 (7) 5th Dimension (Soul City)
- 2 HAIR
2 (5) Cowiills (MGM)
- 3 IT'S YOUR THING*
3 (6) Isley Brothers (T-Neck)
- 4 YOU'VE MADE ME SO HAPPY*
4 (7) Blood Sweat & Tears (Columbia)
- 5 ONLY THE STRONG SURVIVE*
5 (7) Jerry Butler (Mercury)
- 6 GIMME GIMME GOOD LOVIN**
9 (7) Crazy Elephants (Bell)
- 7 THE BOXER*
8 (4) Simon & Garfunkel (Columbia)
- 8 25 MILES*
6 (7) Edwin Starr (Gordy)
- 9 HAWAII FIVE O
10 (5) Ventures (Liberty)
- 10 TIME IS TIGHT
19 (5) Booker T. & M.G.'s (Stax)
- 11 SWEET CHERRY WINE
14 (5) Tommy James & The Shondells (Roulette)
- 12 DON'T GIVE IN TO HIM*
12 (6) Gary Puckett & The Union Gap (Columbia)
- 13 THE CHOKIN' KIND
17 (5) Joe Senior (Soundstage?)
- 14 DO YOUR THING
16 (5) Watts 103 Street Rhythm Band (Warner Bros./7 Arts)
- 15 LOVE CAN MAKE YOU HAPPY
20 (2) Mercy (Sandi)
- 16 DIZZY*
7 (13) Tommy Roe (ABC)
- 17 GALVESTON*
15 (9) Glen Campbell (Capitol)
- 18 GITAZAN
23 (4) Ray Stevens (Monument)
- 19 THESE EYES
32 (3) Guess Who (RCA)
- 20 ROCK ME*
11 (8) Steppenwolf (Dunhill)
- 21 BROTHER LOVES TRAVELLING SALVATION SHOW*
13 (8) Neil Diamond (UNI)
- 22 TIME OF THE SEASON*
18 (12) Zombies (Date)
- 23 TO KNOW YOU IS TO LOVE YOU*
25 (4) Bobby Vincent (Epic)
- 24 PINBALL WIZARD*
30 (3) The Who (Decca)
- 25 IS IT SOMETHING YOU'VE GOT
22 (5) Tyrone Davis (Dakar)
- 26 THE WAY IT USED TO BE*
27 (6) Engelbert Humperdinck (Parrot)
- 27 MORE TODAY THAN YESTERDAY
36 (3) Spiral Staircase (Columbia)
- 28 WISHFUL SINFUL*
29 (5) Doors (Elektra)
- 29 I CAN'T SEE MYSELF LEAVING YOU
43 (2) Aretha Franklin (Atlantic)
- 30 MERCY
33 (4) The Ohio Express (Buddah)
- 31 THE COMPOSER
42 (2) Diana Ross & Supremes (Motown)
- 32 I CAN HEAR MUSIC*
31 (6) Beach Boys (Capitol)
- 33 WILL YOU BE STAYING AFTER SUNDAY*
21 (6) Peppermint Rainbow (Decca)
- 34 MY WAY*
35 (3) Frank Sinatra (Reprise)
- 35 IT'S ONLY LOVE
28 (6) B. J. Thomas (Scepter)
- 36 RIVER IS WIDE
39 (3) Grass Roots (Dunhill)
- 37 STAND
46 (2) Sly & The Family Stone (Epic)
- 38 FIRST OF MAY*
34 (6) Bee Gees (Atco)
- 39 I DON'T WANT NOBODY TO GIVE ME NOTHING
49 (2) James Brown (King)
- 40 EARTH ANGEL
50 (2) Vogues (Reprise)
- 41 GRAZIN' IN THE GRASS
— (1) Friends of Distinction (RCA)
- 42 ATLANTIS
— (1) Donovan (Epic)
- 43 NOTHING BUT A HEARTACHE*
47 (2) The Flirtations (Deram)
- 44 BUYING A BOOK
— (1) Joe Tex (Dial)
- 45 OH HAPPY DAY
— (1) Edwin Hawkins Singers (Pavilion)
- 46 MISTER SUN, MISTER MOON*
37 (11) Paul Revere & The Raiders (Columbia)
- 46 WHERE'S THE PLAYGROUND SUSIE
— (1) Glenn Campbell (Capitol)
- 48 DON'T TOUCH ME
40 (4) Betty Swann (Capitol)
- 49 GOODBYE
— (1) Mary Hopkin (Apple)
- 50 HAPPY HEART
— (1) Andy Williams (Columbia)

5 YEARS AGO

- 1 WORLD WITHOUT LOVE
1 Peter and Gordon (Columbia)
- 2 DON'T THROW YOUR LOVE AWAY
4 The Searchers (Pye)
- 3 BELIEVE
3 The Bachelors (Decca)
- 4 CAN'T BUY ME LOVE
2 Beatles (Parlophone)
- 5 MY BOY LOLLIPOP
5 Millie (Fontana)
- 6 I LOVE YOU BECAUSE
6 Jim Reeves (RCA)
- 7 DON'T LET THE SUN CATCH YOU CRYING
— Gerry and the Pacemakers (Columbia)
- 8 MOVE OVER DARLING
— Doris Day (CBS)
- 9 EVERYTHING'S ALL RIGHT
— The Mojos (Decca)
- 10 MOCKINGBIRD HILL
— The Mighl Five (Pye)

TOP 15 ALBUMS

- 1 ON THE THRESHOLD OF A DREAM
3 Moody Blues (Deram)
- 2 SONGS FROM A ROOM
2 Leonard Cohen (CBS)
- 3 BEST OF THE SEEKERS
1 Seekers (Columbia)
- 4 ELVIS
4 Elvis Presley (RCA)
- 5 GOODBYE CREAM
5 The Cream (Polydor)
- 6 LED ZEPPELIN
8 Led Zeppelin (Atlantic)
- 7 OLIVER
10 Soundtrack (RCA Victor)
- 8 HAIR
6 The London Cast (Polydor)
- 9 SEEKERS LIVE AT THE TALK OF THE TOWN
7 Seekers (Columbia)
- 10 SOUND OF MUSIC
10 Soundtrack (RCA)
- 11 POSTCARD
13 Mary Hopkin (Apple)
- 12 20-20
12 Beach Boys (Capitol)
- 13 DISRAELI GEARS
— Cream (Reaction)
- 14 HITS OF GOLD
— (Mamas & Papas (Dunhill))
- 15 FUNNY GIRL
— Soundtrack (CBS)

THE BEATLES—Beatles (Apple)
BEST OF HERMAN'S HERMITS—Herman's Hermits (Columbia)
BICYCLETES DE BELSIZE—Mireille Mathieu (Columbia)
BOOKENDS—Simon and Garfunkel (CBS)
COLLOSEUM—Colloseum (Fontana)
THE CORRIES IN CONCERT—The Corries (Fontana)
DIANA ROSS AND THE SUPREMES JOIN THE TEMPTATIONS
(Tamla Motown)
ENGELBERT—Engelbert Humperdinck (Decca)
FAMILY ENTERTAINMENT—The Family (Reprise)
FELICIANO—Jose Feliciano (RCA)
GENTLE ON MY MIND—Dean Martin (Reprise)
GRADUATE—Simon and Garfunkel (CBS)
LAST EXIT—Traffic (Island)
SCOTT 3—Scott Walker (Phillips)
STONEDHENGE—10 Years After (Deram)

R & B SINGLES

- 1 THE ISRAELITE
1 Desmond Dekker (Pyramid PYR 6058)
- 2 CUPID
2 Johnny Nash (Major Minor M.M. 603)
- 3 I HEARD IT THRU THE GRAPEVINE
3 Marvin Gaye (Tamla Motown TMG 686)
- 4 HARLEM SHUFFLE
4 Bob & Earl (Island WIP 6053)
- 5 I DON'T KNOW WHY
5 Stevie Wonder (Tamla Motown TMG 690)
- 6 SHOTGUN/ROAD RUNNER
6 Jnr. Walker & The All Stars (Tamla Motown TMG 691)
- 7 BEHIND A PAINTED SMILE
8 Isley Brothers (Tamla Motown TMG 693)
- 8 YOU DON'T KNOW LIKE I KNOW
10 Sam & Dave (Atlantic 584247)
- 9 GET READY
9 The Temptations (Tamla Motown TMG 688)
- 10 WITHOUT YOU
11 Donnie Elbert (DM 235)
- 11 THE ENTERTAINER
14 Tony Clark (Chess CRS 8091)
- 12 I'M LIVING IN SHAME
20 Diane Ross & The Supremes (TMG 695)
- 13 EVERDAY PEOPLE
18 Sly & The Family Stone (Direction 58-3938)
- 14 GAMES PEOPLE PLAY
7 Joe South (Capitol CL 15579)
- 15 NOWHERE TO RUN
13 Martha & The Vandellas (Tamla Motown TMG 694)
- 16 CUPID
12 Sam Cooke (RCA 1817)
- 17 AM I THE SAME GIRL
15 Barbara Acklin (MCA MU 1071)
- 18 MINI SKIRT MINI
16 Wilson Pickett (Atlantic 584261)
- 19 RESCUE ME
— Fontella Bass (Chess CRS 8090)
- 20 GOTTA FIND ME A LOVER
— Erma Franklin (M.C.A. MU 1074)

10 YEARS AGO

- 1 A FOOL SUCH AS I / I NEED YOUR LOVE TONIGHT
3 Elvis Presley (RCA)
- 2 IT DOESN'T MATTER ANY MORE
1 Buddy Holly (Choral)
- 3 SIDE SADDLE
2 Russ Conway (Columbia)
- 4 DONNA
6 Marty Wilde (Phillips)
- 5 PETITE FLEUR
4 Chris Barber (Nixa)
- 6 IT'S LATE/THERE'LL NEVER BE ANYONE ELSE BUT YOU
9 Ricky Nelson
- 7 CHARLIE BROWN
5 The Coasters (London)
- 8 C'MON EVERYBODY
8 Eddie Cochran (London)
- 9 SMOKE GETS IN YOUR EYES
7 The Platters (Mercury)
- 10 COME SOFTLY TO ME
12 Fleetwoods (London)
- 11 COME SOFTLY TO ME
20 Frankie Vaughan (Phillips)
- 12 I GO APE
— Neil Sedaka (RCA)
- 13 IDLE ON PARADE
— Anthony Newley (Decca)
- 14 I'VE WAITED SO LONG
— Anthony Newley (Decca)
- 15 MY HAPPINESS
10 Connie Francis (MGM)
- 16 NEVER MIND/MEAN STREAK
17 Cliff Richard (Columbia)
- 17 STAGGER LEE
11 Lloyd Price (HMV)
- 18 TOMBOY
11 Perry Como (RCA)
- 19 WAIT FOR ME
— Malcolm Vaughan (HMV)
- 20 LOVIN' UP A STORM
— Jerry Lee Lewis (London)

NATIONAL TOP FIFTY

Compiled for Record Retailer and the BBC by The British Market Research Bureau.

- 1 GET BACK
1 (2) Beatles (Apple)
- 2 GOODBYE
3 (4) Mary Hopkin (Apple)
- 3 THE ISRAELITE
2 (5) Desmond Dekker & Aces (Pyramid)
- 4 PINBALL WIZARD
4 (5) The Who (Track)
- 5 COME BACK AND SHAKE ME
8 (4) Clodagh Rogers (RCA)
- 6 CUPID
13 (4) Johnny Nash (Major Minor)
- 7 HARLEM SHUFFLE
11 (6) Bob and Earl (Island)
- 8 WINDMILLS OF YOUR MIND
9 (9) Noel Harrison (Reprise)
- 9 I HEARD IT THRU' THE GRAPE VINE
6 (11) Marvin Gaye (Tamla Motown)
- 10 BOOM BANG-A-BANG
7 (6) Lulu (Columbia)
- 11 MAN OF THE WORLD
21 (3) Fleetwood Mac (Horizon)
- 12 GENTLE ON MY MIND
5 (12) Dean Martin (Reprise)
- 13 ROAD RUNNER
16 (3) Junior Walker and All Stars (Tamla Motown)
- 14 IN THE BAD, BAD OLD DAYS
10 (6) Foundations (Pye)
- 15 MY SENTIMENTAL FRIEND
27 (2) Herman's Hermits (Columbia)
- 16 MY WAY
22 (4) Frank Sinatra (Reprise)
- 17 I DON'T KNOW WHY
14 (5) Stevie Wonder (Tamla Motown)
- 18 I CAN HEAR MUSIC
12 (9) Beach Boys (Capitol)
- 19 GAMES PEOPLE PLAY
15 (8) Joe South (Capitol)
- 20 BEHIND THE PAINTED SMILE
29 (3) The Isley Brothers (Tamla Motown)
- 21 PASSING STRANGERS
17 (6) Sarah Vaughan & Billy Eckstine (Mercury)
- 22 HELLO WORLD
19 (5) The Tremeloes (CBS)
- 23 COLOUR OF MY LOVE
34 (3) Jefferson (Pye)
- 24 DIZZY
44 (3) Tommy Roe (Stateside)
- 25 THE BOXER
— (1) Simon & Garfunkel (CBS)
- 26 MICHAEL AND THE SLIPPER TREE
24 (4) The Equals (President)
- 27 SORRY SUZANNE
18 (8) The Hollies (Parlophone)
- 28 BADGE
20 (3) The Cream (Polydor)
- 29 LIVING IN SHAME
31 (2) Diana Ross & The Supremes (Tamla Motown)
- 30 MONSIEUR DUPONT
25 (11) Sandie Shaw (Pye)
- 31 GOOD TIMES
25 (9) Cliff Richard (Columbia)
- 32 PLASTIC MAN
37 (3) The Kinks (Pye)
- 33 BLUER THAN BLUE
45 (3) Rolf Harris (Columbia)
- 33 WHERE DO YOU GO TO MY LOVELY
30 (12) Peter Sarsstedt (United Artists)
- 35 AQUARIUS/LET THE SUNSHINE IN
35 (2) Fifth Dimension (Liberty)
- 36 RAGAMUFFIN MAN
— (1) Manfred Mann (Fontana)
- 36 GET READY
26 (8) The Temptations (Tamla Motown)
- 38 PLEASE DON'T GO
— (1) Donald Peers (Columbia)
- 38 WALLS FELL DOWN
28 (4) The Marbles (Polydor)
- 40 WITH PEN IN HAND
— (1) Vikki Carr (Liberty)
- 40 IF I CAN DREAM
31 (9) Elvis Presley (RCA Victor)
- 42 SURROUND YOURSELF WITH SORROW
41 (11) Cilla Black (Parlophone)
- 43 YOU'VE MADE ME SO VERY HAPPY
— (1) Blood, Sweat And Tears (CBS)
- 43 MY FRIEND
— (1) Roy Orbison (London)
- 45 DON JUAN
43 (7) Dave Dee & Co. (Fontana)
- 46 CROSS TOWN TRAFFIC
39 (3) Jimi Hendrix Experience (Track)
- 47 NOWHERE TO RUN
42 (3) Martha Reeves and The Vandellas (Tamla Motown)
- 47 FIRST OF MAY
33 (10) Bee Gees (Polydor)
- 49 THE WAY IT USED TO BE
39 (12) Engelbert Humperdinck (Decca)
- 50 EVERYDAY PEOPLE
46 (3) Sly and The Family Stone (Direction)

R & B ALBUMS

- 1 THIS IS . . . DESMOND DEKKER
1 Desmond Dekker (Trojan TTL 4)
- 2 THIS IS SUE
3 Various Artists (Sue IPP 3)
- 3 TIGHTEN UP
2 Various Artists (Trojan TTL 1)
- 4 JOHNNY NASH
4 Johnny Nash (Major-Minor SMLP 47)
- 5 IN THE GROOVE
7 (Marvin Gaye (Tamla Motown STML 11091))
- 6 HISTORY OF . . . OTIS REDDING
5 Otis Redding (Atco 228001)
- 7 DIANA ROSS & SUPREMES MEET TEMPTATIONS
5 (Tamla STML 11096)
- 8 THIS IS SOUL
5 Various Artists (Atlantic 643301)
- 9 SOUL 1969
10 Aretha Franklin (Atlantic 588169)
- 10 GREATEST HITS
8 Diana Ross & The Supremes (Tamla Motown STML 11063)



No, the Bristol Old Vic (where he's acting) hasn't made Paul Jones turn his back on the pop scene.

PAUL JONES was snatching a few moments off from rehearsal. At the Bristol Theatre Royal, if you please. Where he is appearing with the Bristol Old Vic, if you don't mind. Where, indeed, he is playing the part of an Army subaltern in the Indian Army way back.

There are two subalterns—the other played by Jeremy Clyde—and one is disciplined (Paul), the other undisciplined. But the disciplined one falls from grace.

Anyway, the Bristol Old Vic marks a further step in the Jones' career, and soon after this run in drama, he is off again to Sweden, for the folk-park scene, which often means crowds of 12,000. There persists the theory that Paul is turning his back on the pop scene. Which is why I rang him. He said: "It really is untrue. What IS true is that there are certain aspects of pop which I don't like at all. I'm very happy to

be with the Bristol Old Vic company, but if I thought, it was going to stop me being a pop singer, then I would never have taken the season. I've never, at any time, lost my interest in pop music, not even since I first heard it." Which is as well, because there are signs that Paul's new single "It's Getting Better" is heading straight for the charts.

His last, "Aquarius", nibbled at the charts, then slipped. Now, with the Fifth Dimension version out here (a chart-topper in the States), it could be arguably a good thing for Paul to concentrate again on his single. However the man himself thinks not. "I think that one has gone and I'm now concentrating on the new one. It would hardly work to have two singles at the same time."

It really is getting better, all the time, for Paul Jones. P.J.

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A99: "Barney The Bashful Bullfrog" and Gordon Bennett . . . strange that the only spectacle to greet the thousands who swallowed last week's most popular rumour and thronged Piccadilly Circus at 12 noon last Sunday to witness "the end of the pop world" was an impromptu fund raising concert by new six-man band the Flat Earth Society Ltd. . . . first single from the highly rated Drips will be a live recording taken from their "Farewell Performance" LP . . . is Alec Smart the natural successor to Dick Clever? . . . Four Seasons lead singer Frankie Valli rumoured to be quitting to pursue a classical career . . . the next four Presley films will explore the controversial themes of bullfighting ("El Cardboardes"), pacifism ("El Paso" and "El Hath No Fury") and witchcraft ("El Met By Moonlight") . . . the death is reported in Obscurity (Indiana) of Reuben Midge, inventor of the three-sided gramophone record . . . latest US smash from Motown is a revival of the Beatles' "Altogether Now" by Diana Ross and the Supremes and the Temptations and Martha Reeves and the Vandellas and Marvin Gaye and Tammi Terrell and Smokey Robinson and the Miracles and the Four Tops and Jr. Walker and the All Stars and Stevie Wonder . . . survey recently conducted among Britain's pop group members revealed that almost exactly half of them are of above average intelligence . . . seen leaving a Los Angeles maternity hospital recently: Big Mother of the Holding Company. . . .

New musical "Spare" due to open in London shortly features an actual heart, lung and liver transplant set to frenetic rock music . . . for this year's Warhol Festival of epic non-happening films, Lon 'Luc' Goddard considering submitting his filmed interview with Sly Stone . . . for his first contribution to Deadbeat magazine, Britain's newest pop star turned pundit three-year-old Mike Robe pontificates upon "the

perilous implications of pseudo-patriotism as perpetuated by the protagonists of British pop rock" erstwhile hit group Bum has split up . . . so this photographer said to John Lennon: "How would you like to appear nude with your wife-to-be on the front of the album?" to which John, quite forgetting Miss Ono's limited experience of English slang terms, replied "I should cocoa" and before he knew what was happening . . . new West Coast group Pearl Harbor and the Zeros being hailed as the biggest thing to hit the US scene since the collapse of Wall Street . . . Q100: Of the following famous names, can you spot the odd one out—the Beatles, the Beach Boys, the Riteous Brothers, the Byrds, Joan of Arc? . . . ballad singer Humblecumber Rinkydink no relation to medieval Chinese anarchist of the same name . . . Esmond Wrecker's next LP will consist of a calypso styled collection dedicated to the West Indies cricket stars and featuring rocksteady revivals of such oldies as Marvin Gaye's "Kanhai Get A Witness", Roy Orbison's "It's Sobers" and Paul Anka's "Butcher Head On My Shoulder" . . . who or what the heck is Flirple Gloskit? . . . heading for the US 30 . . . "It's All In The Mind" by the Street Of A Thousand, "Last Train to Campbell Glen" by the Wichita Linemen and "Just One Little X On My Heart Equals A Big Hunk Of Love For You" by Algie Bra and the Uplifts . . . wealthy plagiarist Tim (Spider) Webb considering "John Brown's Body" for his next decomposition? . . . latest star to appear at the Batty Variety Club, Malcolm Roberts, follows hot on the heels of Tom Jones, Engelbert Humperdinck, Solomon King, John Rowles, Scott Walker and Vince Hill—who said Variety was dead! . . . new label Bunkum will cater especially for "any damn fool with 8/6 to throw around" . . . strong regional action last week for "When You Gotta Go" by the Trots and new Irish group the One-Hit Wonders



JUDITH DURHAM—"I don't feel guilty about the break-up . . ."

JUDITH—DOING HER OWN THING

I'M not trying to do the whole Seekers' act on my own—what you'll see is the expression of my whole musical sphere with no interference; totally raw and unhindered."

Many families switched off their televisions with a touch of sadness following the Seekers' farewell from the Talk of the Town. Of course, the "Best Of The Seekers" LP remains at the top of RM's album charts, but some tend to think the element of magic has gone. For them, help is on the way. Preparing for her forthcoming London debut at the Savoy, the physically beautiful and vocally incomparable Miss Judith Durham explained for RM readers why the magic will continue.

"I don't feel that guilty about the break-up of the Seekers because I was originally scheduled to do a ten week tour with them and then go back on my own. I suppose when we found the combination was working out extremely well, it seemed to carry on and on. I have now fulfilled my obligation and I must go on to do the things I've always wanted to do. They could have replaced me, I think, as the situation once called for it when I fell ill and it came off well.

"The trouble with the Seekers was that they had become more or less a fixture in the homes of the world. We were very popular, yet at the same time, nobody would bother to come and see us any more. At this point, we were still at a peak, especially in Australia. The Seekers were sort of the home group and as a group, we were doing the only kind of songs possible. All of us had whims and desires that we found difficult to follow up within the group structure. There was a niche existing and we were deep into it. In each family, either everybody liked the Seekers or nobody; the scope of our image was patterned in that way. I feel a bit bad about splitting while Australia had almost come to accept us as part of the culture—but better to do it than be a hypocrite and stifle the things I would rather have been doing.

"Bruce has gone on to write songs and T.V. adverts, while Athol has his own television series. He may be at a loose end now that it has been dropped. Keith, of course, continues to pursue his singing career. Of all of us, I am the only one who didn't have an outside interest—something to draw me away from the group at times. That is one reason why it was necessary to get away.

"At the moment, I can't foresee the old group getting back together for any reason. A special occasion sometime in the future could arise, but it's far too early to speculate on that. At any rate, it would be very short and certainly not permanent. I enjoy my own work. Group work was very much harder. On my own, I have many more matters of choice and I can do what I like."

The sparkle and charm of the old Judith Durham, remains intact and the well known vocal chords in excellent condition. She seems rightfully excited and confident as she embarks on her new career, finding the advent of returning to Britain a very pleasant reunion with an old friend. Prior to her Savoy date, she gave a few clues concerning the solo Judith.

"I include a few of the Seekers' songs in my act plus a large amount of new material. In the old days, I used to sing blues and gospel—but to do that properly, I think one has to have a certain amount of distaste for other music forms and I've come to like them. Besides, I don't think I was very good at it, so I've dropped that side of singing. Now that I'm on my own, I'm building on the previous foundations, not re-doing my old image. The Seekers were a step in my life and an enjoyable one. Now it's time to increase my musical vocabulary and take another step in my career. I simply hope the people will come and see me as I find it most difficult to convince those who refuse."

No one will have any trouble remembering solo hits like "The Olive Tree". That should be hint enough that the magic is still there and thriving. Heartiest good luck to the new Judith Durham.

LON GODDARD

with "Of The Same Name" (from the film "Of The Same Name") . . . 10th straight No. 1 hit in the US country charts for C & W sensation Clench Doody and "The Chapel On Kinkyboot Hill" . . . asked to explain the origin of their unusual stage name, talentless boy-girl twosome No Thanks (whose every performance to date has been infinitely more tunelessly banal than the one before) replied: "Isn't it obvious—we're Britain's answer to Tiny Tim and Mrs. Miller!" . . .

Seriously though, folks, I do most sincerely appreciate your support over the past five years. See y'all!

FACE'S
FIFTH
BIRTHDAY
SPECIAL